

old deans
never die

MCGILL DAILY

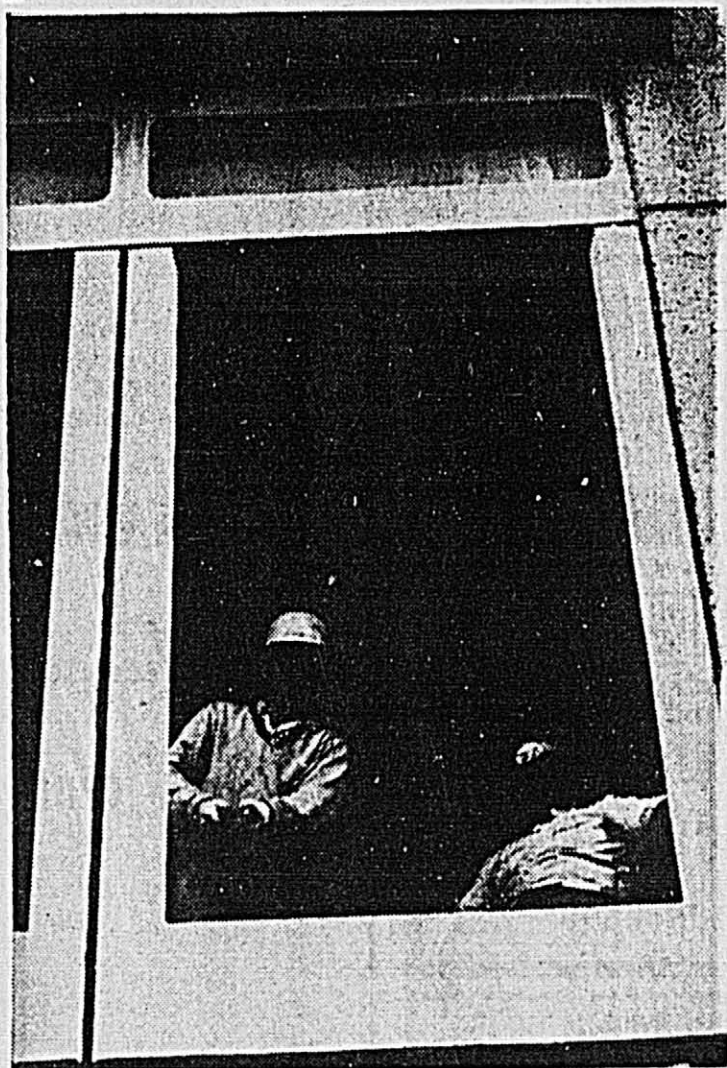
they just lose
their faculties

Vol. 54 — No. 6

MONTREAL, FRIDAY, SEPTEMBER 25, 1964

3 cents

peek a boo!



Workmen watch early morning traffic jam through nearly-completed window of nearly-completed New Union. Due to be completed by February, the New Union will undoubtedly house traffic jams of its own in a few years' time, the population explosion and the ever-increasing demand for Film Society tickets being what they are.

Budget and mandates dominate SEC meeting

by SUE SWAN

Budgets and mandates loomed large in a smoke-filled Board Room as the SEC held its second meeting of the fall term last night.

One of the main points under discussion was the human rights mandate granted to McGill at the Canadian Union of Students Conference last night, after a committee formed here last year to study ways of stopping the spread of hate literature, presented a report to CUS delegates.

CUS Chairman Ken Cabatoff told Council the mandate will involve contacting the Postmaster-General regarding the passage of laws to arrest hate literature and enlisting the aid of various law faculties in Canada to work on the project.

A second mandate gives McGill responsibility for investigating student participation in the 1967 World's fair.

A Committee was also formed to study McGill's membership in CUS, and the possibility of membership in the proposed Union Generale des Etudiants de Qué. bec. Bruce Cleven will head the committee, which consists of the six McGill delegates to the CUS conference, as well as SEC members Bonnie Stern and Ezra Kleinman, and Sonny Gordon and Tim Brodhead, both delegates to last year's conference.

A committee including the president of each McGill political club and headed by Paul Tichauer and Joan Hodgson was established to study the possibility of Model Parliament be-

(Continued on page 3)

UNION BOARD POST GOES TO BRODHEAD

Last night's Students' Executive Council meeting ratified the appointment of Dal Brodhead as Chairman of the Union Board of Managers. He replaces Robert Haack.

Brodhead, a fourth year Arts student, called this a "year of transition" in which the Union would attempt to streamline its operations in preparation for the move to the new University Centre.

He hopes that students will approach him with both suggestions and criticism — and also an interest in working.

Speaking of his aims for the forthcoming year, Brodhead said that he hoped to see the Students' Union providing greater service to student organizations and to students at large.

He hopes to see many innovations and new services as he receives suggestions and looks forward to issuing pamphlets concerning rules, regulations, and prices for those who are interested.

Last year he was Business Manager and Treasurer of the Red and White Revue. In past years, Brodhead has been Publicity Director of I.S.A., Chairman of Activities Night, Secretary of the S.E.C. Committee on

the financial affairs of the Engineering Undergraduate Society, a member of the Inter-



DAL BRODHEAD

Fraternity Council, and a winner of the Students' Society bronze award.

In addition to his position as Chairman of the Union Board of Managers, Brodhead is the national Vice-President of A.I.E.S.E.C., Vice-Chairman of the McGill Conference of Student Affairs, and President of his fraternity.

ISA plans International Festival; Doyle appointed first chairman

Stephen Doyle has been appointed Chairman of this year's first International Festival, International Students' Association President Nandasiri Jasentuliyana announced yesterday at the ISA Council's initial meeting for 1964-65.

The ISA has scheduled a full programme of activities for the coming semester, including the inauguration of International Week, to replace the various national weeks organized through the ISA in years past.

Plan for a colourful send-off to the International Week were proposed by Doyle at yesterday's meeting. These include a short but populous parade led by the Redmen Band, from Place Ville Marie to Roddick Gates, to be followed by a flag-hoisting and ribbon-cutting ceremony.

Dancing, a fashion show, a picnic, a variety show, and an international folksinging fest with guest performers from other universities, are among

the variety of entertainments to be offered.

Education being one of the aims of International Week, students will participate to increase their knowledge of the other nations of the world. The celebration of International Week will culminate in a gala dance and banquet.

International Week is actually a good ten days — from November 18 to 28. During that time every corner of the Union building will be crammed with displays and posters created by the many national clubs on campus, who are members of the ISA.

The theme of the Festival is

"National Cultures in an International World", and its organizers plan to see to it that no national group goes unrepresented.

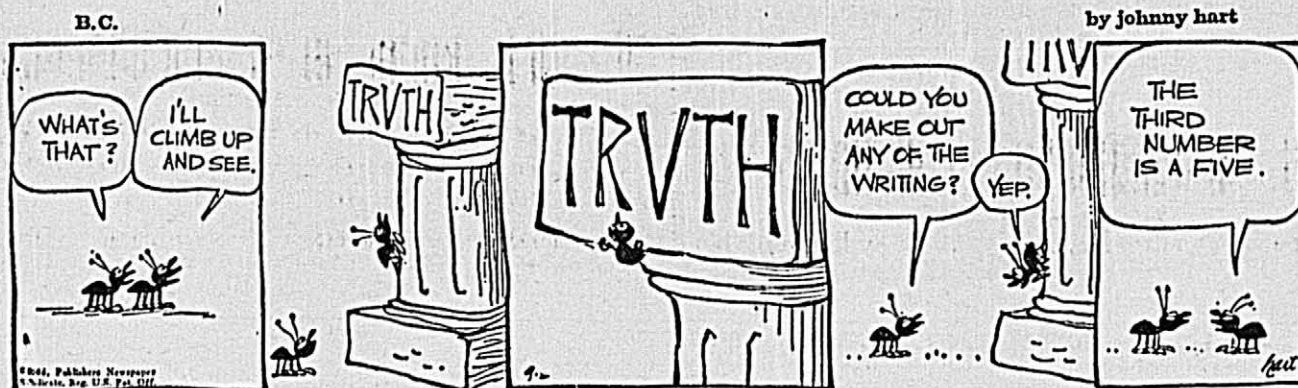
Stephen Doyle, President of the Post Graduate Students' Association and former Chairman of its international evenings, is also a member of the Institute of Air and Space Law. For the benefit of the other members of the ISA Council, Doyle outlined the Festival programme in yesterday's meeting. He stressed the importance of a sincere effort to include other universities in the Montreal area within the ISA's program.

Convocation lists posted

Results for the Fall Convention were announced by the Senate in a meeting yesterday. These are posted in the Arts Building.

American students register to vote

All elections are important; but the forthcoming election in the United States is particularly important because of the issues being discussed by the major candidates. All eligible American citizens are urged to register to vote. Contact your county election board or county clerk of the State in which you last resided for details. This should be done immediately.



Macdonald college to sponsor festival

An inter-collegiate folk singing festival will be held next October 17 at Macdonald College.

Entries will be accepted from university students within 500 miles of Montreal, and two trophies will be awarded; one for the best performance, the other for the best Canadian folk song.

Students of McGill who are inclined to enter must be prepared to sing two songs or

present a fifteen-minute program with a group of four or less.

Application must be made to Alex McKinney, Macdonald College, before October 5. Participants will be provided free room and board by the Literary and Debating Society of Macdonald College, the festival sponsor.

Book Exchange busy

The Women's Union Second Hand Book Exchange needs books if it is to continue its record-breaking sale.

In its first day of operation, the Book Exchange amassed three thousand dollars, of which three hundred will be introduced into the Women's Union Scholarship Fund.

Because of its prosperity, the Exchange is in desperate need of books. All will be accepted, donors naming the price.

All prospective sellers and buyers are invited to come to the second floor of the Union where the sale is being held.

Students honoured

Two McGill students, Eileen Medcoff and William van Meeendonk, will be honoured today at a special reception of the Graduate School of Business at 3 pm in Duggan House. Miss Medcoff, of Montreal, (MBA 11), will receive the Chemcell Scholarship, and Mr. van Meeendonk, a native of Indonesia, the Bache Scholarship.

ATTENTION CAMERA CLUB

All locks on the darkroom lockers must be registered with Albert Rabinovitch, 738-1478, by October 15, at which time unregistered locks will be removed, and closet contents confiscated. Assignment of lockers will be made at the organizational meeting, Wednesday, October 7.

TRYOUTS for

MCGILL INTERCOLLEGIATE TENNIS TEAM

Leave your names and telephone numbers at Office 3, Sir Arthur Currie Gym, no later than 12:00 noon, Monday, September 28.

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announcements

Friday

AUGUSTANA HOUSE: A welcome Back Party for McGill students will be held tonight at 9 pm at 3483 Peel Street.

CHORAL SOCIETY: Executive meeting in the R.V.C. Green Room at 7 pm.

HILLEL HOUSE: Open House, 9:30 am to 4 pm. Canteen luncheon service is available 12 noon to 2 pm.

STUDENT CHRISTIAN MOVEMENT: An Evening Of Folk Songs with Jack Nisenson will be held at the Yellow Door Coffee House, 3625 Aylmer Street. Coffee will be served and all students are welcome.

MCGILL CHRISTIAN FELLOWSHIP: Prayer meetings today at 1:30, Monday at 8:30 am, at 1005 Sherbrooke W., Room 6.

MCGILL NEWMAN CLUB: Newman Welcome Back Dance, tonight at 8 pm. A dance for all old, new and prospective members. Refreshments are free and the address for newcomers is 3484 Peel.

CHINESE STUDENTS' SOCIETY: Freshmen reception at 8 pm. There will be movies and refreshments in the lounge. An admission fee will be charged.

Saturday

HILLEL HOUSE: Welcome Back Dance with the Coachmen at 8 pm in the Union Ballroom. Admission is free for members, 50¢ for non-members.

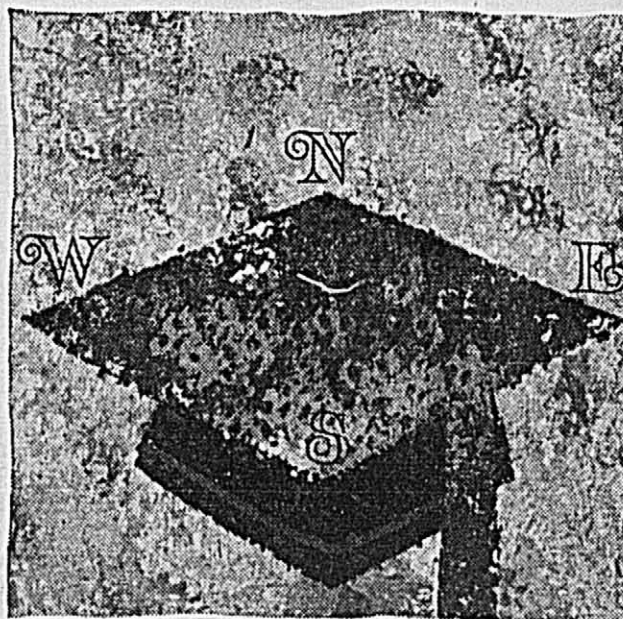
Sunday

AUGUSTANA HOUSE: Vespers, followed by a social hour, at 8 pm.

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UNION
FIRST!**

the UNION

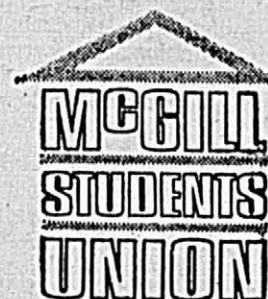
Discotheque

GRILL

sensational

controversial

inexpensive



Committee to meet

BURSARIES DISCUSSED

The Consultative Committee to the Student Aid Service will meet this Sunday in Montreal. Spokesman for the committee announced that this year the norms for successful bursary applicants have been expanded, and the number of students in the family will be taken into account in determining the amount of aid.

The deadline for receipt of bursary applications is September 30 this year. Forms are available from Dr. Knowles in the Macdonald Engineering Building.

Applications for bursaries are run into an IBM machine which accepts or rejects them according to the norms fed it. Increased efficiency will probably result in quicker returns this year.

In former years the amounts of the bursaries have, on occasion, added up to more than the allocated budget of the Service. The procedure in these cases was a uniform cut in the amount of aid granted to students.

Should such a situation arise this year, unlikely because of an expanded budget, it will be fought.

One method of eliminating the cuts will be a check on the validity of income declarations in applications for bursaries. This will ensure that genuinely needy students will be granted sufficient funds.

Government participation in student aid was studied during the summer by a provincial committee which included among its members student participants. This committee is still functioning.

Jean-Pierre Mongeau, the Education Committee representative to the Student Aid Service Consultative Committee, said that the Quebec system of student aid "is far from perfect and needs many improvements; a complete change is even envisaged. But as it stands it is the best in the country".

Redpath Library undergoes change

The basement of the undergraduate section of the Redpath library has undergone minor renovations, with four large bookshelves having been placed between the rows of tables near the windows.

This was done to increase the seating space and to improve the conditions for studying. Previously a lot of socializing went on in the lower level. As Mrs. Arnold, one of the library supervisors, explained it, the move was made in order to make the area more conducive to study.

One sophomore, when asked about the change, said, "This will definitely cut down on the noise, and the fooling around, and there will be no more waving at friends across the room."

Annual welcome dance scheduled for Saturday

McGill's annual Welcome Back Dance will be held tomorrow night, September 26, between 9 pm and 1 am at Bishop Mountain Hall, 3935 University Street. Tickets at one dollar will be on sale at the door.

The Hounds, well known from fraternity dances and last year's Winter Carnival, will provide entertainment. Beer and soft drinks will be served. This is the first dance of the year open

to everyone, returning upperclassmen and frosh alike.

This will not only provide an opportunity for old friends to be reunited, but also for new friends to be made.

**THINK
PINK****WOMEN'S UNION
NOMINATIONS****W.A.A.
PRESIDENTIAL
CANDIDATES**

- must be in final year
- good standing with university
- minimum academic average of 65%

**NON-RESIDENT-
MEMBER-AT-LARGE-
WOMEN'S UNION**

- any year except first
- good standing with university

Nominations must be signed by twenty-five members of the Women's Union, and must be handed in to the Women's Union Office in R.V.C. no later than Monday, September 28.

Call me a cattlecar

If we had made the trip from the Warsaw ghetto to Treblinka, ten days or more in a cattle car, I guess it wouldn't be so bad. The busses, I mean.

Granted it's only downtown Montreal, corner Sherbrooke and Guy, but the desperation in the face of each and every one of the thirty-two people gazing towards Dorchester and the busses, is pretty bad. Two of the bulging monsters snort by, too full to stop. Through the foul burp of a gas cloud you can see the dead people inside. Another box follows, pulls up. Surprised by the viciousness in the faces of the would-be passengers, as they fight to board, you almost get shoved off the sidewalk. Hating yourself, you push back and make it just inside the door. Just another rider, thinks the bus-driver, and folds the door shut on your ankle. The rouge-smeard face beneath your chin expresses annoyance at the waste of time — the driver has to re-open the door to free the ankle.

Delay.

There's not time to rub a smarting ankle, the best is yet to come. First of all the stench is overpowering. For some reason you think it will be less nauseous in the back, so you crawl the gauntlet of bulging, immovable, defiant posteriors. You make it through a line of curses and planting yourself between a cross-fire of fermented, whiskey breath, you wonder why.

Taking a hopeful breath, you prepare yourself for the final fight.

The windows. Yes, like yesterday, and the day before, and last week and last month, the windows are closed. Tight, sealed, shut. Guarded that way by a cow-like fury. But it's skirmish or asphyxiation. "Pardon me, but do you mind if I open the window?"

"Well, it's really quite drafty, I'm just getting over a cold".

It's about 82, the germs are having a heyday in the heat, stench and grime. You can never tackle humanity, but sometimes you have to try.

"I'm terribly sorry, but you have a choice. Either you open the window, or get vomitted on."

I'm sorry to say it's the only way. Tomorrow we do it again.

Budget and...

Continued from page 1)

coming a major activity, and to draft a suitable constitution.

Members of council stressed that budgets would not be ratified unless a constitution and the previous year's report were on file.

Difficulties arising from the outdated constitution of the Students' Union led to heated discussion at the meeting. Finally a decision was reached to the effect that Ed Boulter, President of the Union, would draft a workable constitution for this year until work on the new final one for the New Union is started in February.

By-elections for two positions — president of the Women's AA and representative for the School of Social Work — are expected to be held Oct. 8. Council was informed that nominations for these positions will close September 28.

Finance Director Barry Levitt told Council that new typewriter rental rates of \$21.26 for seven months, \$26.50 for eight months, and \$30.74 for nine months are available through the Students' Executive Council office.

Attention club presidents

Representatives of all clubs and societies are asked to submit a list of their forthcoming activities to John in the Tuckshop by 4:30 today. Appropriate events will be published in October's McGill Daily Supplement. If unable to submit calendars today, contact Victor Rabinovitch over the weekend.

Film Society tickets remain

There are still a limited number of tickets remaining for the *Séries d'Essai*, the Friday afternoon showings of the International Series, and the Silent Series at the Union Box Office. Both Saturday performances as well as Friday evening, of the International Series, are sold out.

KEEP the AD on LAST PAGE for your
MCGILL STUDENT GROUP ACCIDENT and SICKNESS PLAN:
**ENROLL
TO-DAY!**

St. James United Church
(close-by McGill)
463 St. Catherine W. — 1455 City Councillors Street
The REVEREND NORMAN RAWSON, D.D., Minister
11:00 am Morning Worship
7:15 pm Music for Meditation
Gifford Mitchell, B.A., B.Mus., Organist
7:30 pm Sermon
"WANTED! PEOPLE WHO WILL STAND
UP AND BE COUNTED"
9:00 pm Fellowship Hour: Hymns, Refreshments
Mid-Week Activities: Monday and Friday evenings
8:15 p.m.
Information: AV. 8-9245

touché!

OXFORD, Eng. (CUP) — Old laws make for bitter beer, an Oxford University student found recently.

He discovered an ancient college law saying he was entitled to a free pint of beer before taking an examination. By insisting on this privilege examiners were forced to scrounge up the pint of beer. But, while he wrote the exam they found another ancient law.

When the student came out the examiners fined him five pounds for failing to wear a sword.

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Always for the BEST at Low Prices
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SEPTEMBER 25, 1964

The McGill Daily is published five times a week by the Students' Society of McGill University at 690 Sherbrooke Street West, Telephone 288-2244. Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Postage paid at Montreal. Editorial opinions expressed are those of the Managing Board and not the official opinion of the Students' Executive Council.

Printed at 8430 Casgrain St. RADIO-TV Printing Co. 109

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Solving the Chinese Puzzle

Probably few Canadians were displeased by the recent revelation that at least a conditional recognition of the existing government of Mainland China is now under consideration in Ottawa. Both the popular and official attitude towards the question of recognition has always been more pragmatic in this country than on the other side of the forty-fifth parallel. Here, as in most parts of the world, recognition is not considered to imply approval even of the foreign policy of the recognized state, much less of its political and social institutions. Canadians, or at least Anglo-Canadians, are notoriously unlikely to be aroused by ideological considerations, and the example of Mexico, which continues to recognize an entirely fictitious republic as the government of Spain, has aroused no more noticeable sympathy than the American attitude towards China.

If this persistent current of public opinion has enabled the government to open the discussions with China to which Mr. Pearson referred on Wednesday, commercial considerations probably played a larger role in the revival of the question. China is likely to remain an important market for Canadian wheat, and possibly other products as well, for at least the foreseeable future. A promising commercial relationship could not continue indefinitely in an atmosphere of quasi-legality which, besides being open to easy satire, would place us at a disadvantage relative to other potential suppliers.

Having said all this, we hope that the government, and for that matter what passes for "public opinion" as well, will pursue a desirable policy in a desirable manner, in particular by not drawing invidious, and obvious, comparisons between our own policy and that of the United States. Everyone knows that the American attitude towards China is neither entirely reasonable

nor in the best interests of the United States. Everyone knows that Canada's own policy has for years deferred to this American point of view. Since these facts are not open to question there is no need to gloat over them in the usual self-righteous Canadian fashion. Where we can play a more creative role is in attempting to produce a compromise which will allow Sino-American relations to be placed on a more normal basis than has existed since 1949. This cannot be done by making our recognition of China look like some sort of a declaration of independence from Uncle Sam. (The Peking Review will call it that anyway, but we can't be blamed for that.)

This compromise, as Mr. Pearson observed, will have to solve the question of Formosa to the satisfaction of both parties. China continues to regard the island as part of its national territory, although it has not actually been administered from Peking for seventy years. The United States cannot abandon an ally whose military value is by no means negligible, for there could be no better way to persuade its other allies that an American alliance is worse than valueless.

The prospects for a solution are not bright, since China seems to be retreating into a truculent isolation — even from other communist states — just at the moment when United States foreign policy is moving in a more reasonable direction. Since Canada's Prime Minister made his reputation as a diplomat, the occasion should be well suited to his talents.

HOW TO MAKE CANADA WORK

There is in Quebec a new surge of nationalism. Nationalism tempered with reason and moderation can be the most constructive and dynamic force in the world, as we have seen in Quebec since 1960. I am a Quebec nationalist and a Canadian nationalist. But, it is essential to realize that the new French-Canadian nationalism has two distinct aspects — an economic aspect and a cultural aspect, which is much more emotional. Quebec nationalists seek not only economic reforms, and not only cultural reforms, but both together. Misunderstanding of this point in English Canada has led to a great deal of confusion about what Quebec "really wants."

First of all, Quebec's problem is primarily economic. Part of the solution to Quebec's economic problem is undoubtedly the economic growth of Canada as a whole, which will be shared in large measure by Quebec; and with this growth will come the creation of much of the additional revenue required.

Secondly, the cultural aspect of French-Canadian nationalism stems from the passionate feeling of French-speaking Canadians for their language and their culture. We sense very deeply that cultural assimilation into the great North American mass must be fought at all costs.

Survival depends on culture

That is a gut issue — we have an instinctive, visceral conviction that our very survival as individuals, our very personal identity depends on this. Therefore, it is more difficult for us to discuss challenges to our language and culture calmly and rationally. But, I believe most strongly that our French culture, "le fait français en Amérique," is far more likely to sustain itself in North America as part of an economically flourishing Canada,

than behind the artificial walls of extreme nationalism.

At the individual level, one effect of both these aspects of the new nationalism can be seen in the growing desire of French-speaking Canadians to participate more fully in the management of business in the province

by Hon. Maurice Sauvé

M. Sauvé, the federal forestry minister, is both an intellectual and a politician. He holds degrees in arts, economics and law. While a student, he was elected president of the National Federation of Canadian University Students, and later, president of the World Assembly of Youth. He was elected to the House of Commons for Iles de la Madeleine in 1962, and was appointed a cabinet minister a year later.

M. Sauvé delivered this speech to the 7th annual seminar of the Canadian Union of Students at Laval University early in September.

and in the country, and in the growing feeling that French Canadians should be better represented in the federal civil service, especially in the upper ranks.

We do not claim this as a right to which we are automatically entitled, regardless of our ability. But we do feel that as more and more French Canadians are becoming fully able and qualified to manage large industrial complexes and to administer even the most important departments in the public sector, we should not find these positions closed to us simply because we are not members of the "Establishment."

Happy to compete on a basis of merit

The same is true of the upper echelons of the world of big business

and finance, even in large companies which do a great deal of business in Quebec, or even have their head offices there. We are happy to compete for these positions on the basis of merit and ability alone, if English Canadians will make an effort to avoid discrimination on any other basis.

In fact, English Canada should welcome and encourage the whole of Quebec's quiet revolution. For the stronger and more dynamic the French-Canadian becomes, the more it has to offer to Canada as a whole.

Some English Canadians have even said that Canada's ability to resist American cultural, economic and eventually political domination depends in large measure on the strength we can draw from French Canada. This may be true, for it is largely our unique bicultural, binational character that makes us different, and can be our greatest strength.

First of all, we must find ways of making more money available for carrying out provincial responsibilities such as education, social welfare, municipal needs, roads, etc. Quebec is not alone in lacking sufficient revenue for these purposes.

The only trouble is that the constitution, as presently interpreted in the context of current federal-provincial tax-sharing arrangements, does not tell the provinces where they are to get the money.

I am a pragmatist in these matters. At this stage, I believe we should not approach this problem from the point of view of who has the constitutional right to collect what, but with a view to finding a solution to the problem in whatever way we can, taking into consideration both federal needs and provincial needs, rather than rights.

Should this be impossible for reasonable men to do? Why then do we not meet together, as responsible Canadians, with a common interest in the welfare of our great nation, and work out a fiscal system which will answer regional needs while at the same time it safeguards the essential Canadian interests?

While we may not all be able to agree on what rights we should have as English or as French, as provinces or as the Federal Government, surely we as Canadians can agree on what we want our government to do. And such solutions as the contracting-out provision in joint federal-provincial programmes prove that we can work out ways for them to do it.

But, contracting-out is an ad hoc spur-of-the-moment kind of solution. At coming federal-provincial conferences, the eleven governments must sit down and do some hard thinking about how to reach more permanent and general solutions.

An extremely important step in this regard was taken at the last federal-provincial conference in Quebec City last April, when the Prime Minister announced the establishment of a joint federal-provincial Tax Structure Committee. This committee will examine Canada's whole tax structure, federal and provincial, and make recommendations to a future federal-provincial conference. This should prove to be an extremely important body, provided that all eleven governments take the matter seriously and are willing to make the committee an effective tool.

Will this mean changing the constitution? Perhaps; but that is a bridge we should not cross until we come to it. For myself, I would like to see a careful re-examination, when the time comes, of sections 91 and 92 of the BNA Act, to see whether the

(Continued on page 12)

McGILL DAILY PANORAMA

Vol. 4

MONTREAL, FRIDAY, SEPTEMBER 25, 1964

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No. 1



Julie Biggs



Barbara Ulrich

Film festival revisited

Whatever may have been the audience's opinion of the fifteen different feature films shown this summer in Place des Arts, as part of the Fifth Montreal International Film Festival, in the eyes of the Festival Committee only one of three could be singled out for special recognition. The jury of seven awarding the prizes could choose from the only three Canadian feature films considered as entries in the Festival competition. One of these, *Trouble-Fête*, was not shown to the general public during Film Festival week.

This exaggerated selectivity is, of course, due both to the unfortunate shortage of full-length Canadian feature films, and to the Festival Committee's desire to encourage existing Canadian talent by entering it only in a restricted competition. This way, a Canadian film has to win the top award in the Festival. The official title of "Grand Prix" may be a trifle misleading, but the prize money is sure to go back into the Canadian film industry, i.e. the National Film Board.

This past summer has been the first year that the Canadian entries were of sufficient quantity to allow for any rivalry between them. The number of full-length Canadian films entered this year is greater than the total number of Canadian features made until 1964. Not surprising in view of that fact that *Trouble-Fête*, first released in March 1964, was at that time the first full-length Canadian film ever made.

Between March and August, Toronto Film Board Director Don Owen had time to make his Festival entry, *Nobody Waved Goodbye*. Montreal Film Board Director Gilles Groulx shot *Le Chat dans le sac* last winter in this city, and it was released to the public for the first time during the Festival in August.

This last French film walked away with the awards — all the prizes offered in the feature film category — for best actor (dramatic interpretation) and for best production (le Grand Prix). Further prizes were given in the short subjects classification. Roberto Rossellini, Ian Cameron, Jules Huneault, and Saul Bass were members of the judging panel.

Trouble-Fête, the other French entry, is described in another issue of *Panorama*, as a "French-Canadian version of the traditional 'young rebel' story." Comments the reviewer: "French Canada is so intrinsically a part of *Trouble-Fête*, that if the two are separated the film appears merely as an empty shell."

If even the above could be justly said of the prize-winning film, *Le Chat dans le Sac* would be worth complimenting. Unfortunately, as far as message goes, "Chat", visually evocative as it may be, is an empty shell that never contains any noticeable kernel of French-Canadian consciousness.

Young French actor Claude Godbout won laurels for his interpretation of the tortured, sensitive hero, in whose uncertain mind the immediacy of Quebec's quest for freedom is hopelessly entangled with his own search for identity. But the character is scarcely a typical Separatiste, or even a typical Québécois. And actor Godbout often seemed too preoccupied with his own lip-chewing insecurity to spare any attention to his acting.

Former McGill and University of Montreal student Barbara Ulrich was slightly more sympathetic in her role — the wide-eyed little girl who still likes to skip through snowdrifts yet insists she be taken seriously or not at all. At times, as in the dressing-table soliloquy at the very end of the film, she achieved real pathos, but she was most effective when she abandoned acting and simply let herself be photographed.

It may be argued that the director of *Nobody Waved Goodbye* simply set things in motion and let his two young actors work it out for themselves, with a cameraman standing by — they did create their own dialogue for each scene, without the assistance of a shooting script. The film is reputedly a stretched and somewhat sneaky version of the shorter documentary Owen had been told to direct. If so, it simply proves the effectiveness of improvisation.

Neither Peter Kastner nor Julie Biggs could have seemed more natural in the roles they were asked to attempt, but I would imagine that Miss Biggs' success owed more to acting ability, and Kastner's more to identification with the character. Both were completely captivating and realistic. The members of the supporting cast ably fulfilled their function, and both photography and the atmosphere it created were without flaws.

Both "*Le Chat*" and "*Nobody*" were practically destitute of plot or story line. In both its absence was intentional, to different ends. The vagueness of "*Chat*" was purposely intended as a strong symbol of an aimless age, a vague era. "*Nobody*" was inconclusive because life is like that; as a real story. It didn't have to have a beginning or an end.

REVIEWS

Night of the Iguana

Night of the Iguana, adapted from the play by Tennessee Williams. Now showing at the Palace. With the following cast: Richard Burton, Ava Gardner, Deborah Kerr, Sue Lyon, Cyril Delevanti.

There is undoubtedly some very obvious symbolism in this film adaptation of Williams' play. But due to my lack of poetic insight, I can only guess at which of the characters this miniature dinosaur, (appearing and disappearing between cuts) actually represents.

Originally Sue Lyon and Richard Burton were neck and neck, (as it were) for the title but then the former is not actually present on The Night. This realization only came to me later. For the ad in the paper distinctly promises three women, one man, one night.

There are actually two nights; on the first only Burton, an amazingly repulsive butch lesbian, and Miss Lyon are featured. Anyway, is she a woman? For that matter is Hayley Mills?

On the second and more important night, there are two women, two beach boys, a dying nonagenarian and of course Richard Burton. But I have finally decided that all the characters have a bit of the iguana in them so it is perhaps safe to assume that the symbol is merely indicative of a general state of mind common to us all.

Technically, the film is uninteresting. Seldom, if ever, does the camera direction relate to the subject. The several unorthodox shots are painfully obvious, and seem to have been

used for no good reason. We see filmed theatre, not film.

On the whole, plays written for the stage do not adapt well to film. If the acting is superb, as in *The Guest*, an attempt to do so may be quite successful. If the acting is good, as in *Night of the Iguana*, the film may be passable. But not good.

This film has all the ingredients which guarantee commercial success; Burton breathing sex appeal and Shakespearean majesty, Deborah Kerr in usual role of the immaculate and suffering angel, Ava Gardner, sex, Sue Lyon, sex, the Beach Boys, sex, the Lesbian, perverted sex. But lines which, on the stage, would have meaning and especially coherence, are overworked and largely irrelevant on film. The role of dialogue differs greatly in the two media.

As with the symbolism, the moral message of the thing was largely lost on me. Burton's drunken attempts to find a viable alternative for the hypocrisy of the religion he had left were not quite credible. For some reason or other he has stuck in my mind as an unredeemable lecher and when he settles down to a life of lust and rum cocos with Ava Gardner, my only feeling was that Becket would have profited by a similar ending.

But the film has its moments. They are two. I found the scene in the bus with the ragged and unhappy spinsters singing Happy Days Are Here Again almost touching. The other moment is when Grandfather (the unknown factor, no sex appeal) finally recites a poem which he has been writing for forty years. It's a good poem.

Ballantyne.

La Peau Douce

La Peau Douce (Soft Skin). Directed by François Truffaut, with Jean Desailly and Françoise Dorléac. Now playing in the Salle Rénauld of the Elysée Theatre.

Truffaut's *Soft Skin* is one of those very difficult films to talk about, because it is at the same time so eminently pleasing and so unfortunately disappointing. The story concerns a middle-aged scholar of note, who is suddenly and quite unexpectedly transformed into a classical Casanova-like romantic, captivating the heart (and soul) of an airline stewardess.

In fact the more one reflects upon the situation, the more unsatisfactory the whole thing becomes — what with the introduction of the Professor's marital difficulties. Truffaut rapidly accomplishes his favourite trick of turning hors-d'oeuvres for two into tea for three, with some 'old lace' to boot.

The whole thing is so totally absurd that it almost works. And Truffaut knows it. In the end he turns it all into an enormous joke. Yet this is far from the motive at the outset. At first we are introduced to a pleasant home and family circle. Then the intrusion of the young mistress is dedicated with a charm and gaiety and sapling vitality so reminiscent of the earlier *Jules and Jim* adoration for Kathe.

The colour of the humour is all warmth and sympathy. But when strange things begin to occur, when simplicity and innocence lose control to infinitely more complex situations, the film begins to lose its

charm. It becomes almost a grotesque, almost a masque. The curtain is raised, the infidelity becomes known, and a whole range of possibilities for action are offered.

It is here that the tone shifts, and a moment of the highest humour, an almost tragic humour, is reached. The result of this monumental joke, as in *Jules and Jim*, is death. What is tragic is the disintegration of relationships that preceded.

For Truffaut this film is a step in the direction of an entirely new realm of film-making. His earlier films have borne a startlingly personal stamp, most specifically, *The 400 Blows*. But in this film he adheres more to the role of the objectivist, the detached narrator.

Yet *Soft Skin* is a beautiful film. Its pacing is superb, and we are wafted through the dream of time in terms of the lover. His eyes that sense no time and all time translate our eyes. And the texture of the thing is the texture of royal velvet and of love — of soft skin.

Brian Nevitt.

The Easy Life

The Easy Life, now showing at the Little Cinema Place Ville Marie, with the following cast: Vittorio Gassman, Jean-Louis Trintignant, Catherine Spaak.

The *Easy Life*. Not to be confused with the *Sweet Life*. Nothing so complicated as Fellini's frenetic sybarites and fevered voluptuaries.

The easy life is worth living — fast cars, good food, better wine, and beautiful women, and its hero's philosophy is: if a thing is worth doing, do it! And he does.

And very amusing it can be, especially when it entails his driving fifty miles at fantastic speeds to get to his favourite restaurant in time for lunch, commandeering the best table, pinching the *patrona* as she leans over the *pasta*, ordering an enormous meal cooked to his taste, and walking off with the waitress for a postprandial snooze in the room he has reserved for the afternoon.

The *Easy Life* is not a light-hearted movie. Despite its moments of slapstick, and the off-hand style with which Vittorio Gassman, as the picaresque hero, breezes grandly through the film, the effect is ultimately somber. The opening sequences are deceptively easy-going.

The film becomes increasingly less easy to understand, or even to endure, once the realization of its inevitable ending has seeped through to the audience. By the end of the last reel, the humour of its heroes' wacky adventures has given way to horror at their all-too-expected conclusion.

Nevertheless, *The Easy Life* is neither incomprehensible, unendurable, or boringly predictable. It is undeniably heartrending, perhaps even tragic, and like all tragedies or near-tragedies, it is without sentimentality. It is also one of the funniest movies ever made.

Vittorio Gassman is wildly, funnily *italiano con brio* when he honks, waves, bellows, gesticulates, passes on the left, passes on the right, speeds, turns left illegally, doublepasses, triplepasses, u-turns, sings, shouts, laughs uproariously,

tells jokes, weaves in and out through traffic, wolfwhistles, makes the sign of the cornute, screams out epithets like "sciocco" and "bastardi" at his fellow motorists, all behind the wheel of his little white sportscar with the fake "civil servant" sticker on the windshield (in case of traffic tickets).

For those who can capture the full flavour of the Italian dialogue, it is a rich experience. Happily, the subtitles seem to lose less than usual in translation.

Jean-Louis Trintignant, while hard put to match Gassman's superb performance, does a very creditable job with his less sparkling role as the young student, and manages to create a sympathetic portrayal of a character easily made to seem stiff and unrealistic.

Catherine Spaak, the only other member of the cast who receives star billing was somewhat of a disappointment since she does not appear until the last reel, and, never having seen her before on the screen, I kept expecting every ingénue I encountered to be the much-advertised Catherine. Despite her obvious endowments, she did little to add to a movie which was excellent without her aid.

AANJE.

Nothing But the Best

Nothing but the Best — produced by David Deutsch for Anglo-Amalgamated, directed by Clive Donner, screenplay by Frederic Raphael from a story by Stanley Ellin. Starring Alan Bates, Denholm Elliott, Harry Andrews and Millicent Martin. Now showing at the Avenue Theatre.

With a meagre £30,000 Clive Donner directed an interesting and exciting filmed version of *The Caretaker*; popular acclaim followed for Alan Bates who played the lead, and the film has since made money.

There seems little doubt that Anglo-Amalgamated has sought to cash in on the trend. This time, with the same director, same star, same cameraman, Nicholas Roeg — and twenty times the expenditure — they have come up with what must quite easily win the prize for Immoral Picture of The Year. At another time and in another place, *Nothing but the Best* would be regarded as a horror film.

To clarify: the film is immoral because it quite clearly asks for a waste of spirit, a denial of personality which is total; "the less you are the more you have" as it was put by an Eminent Victorian. The denial really is total in this case: James Brewster, bright working-class lad who wants to go to the top because that's where the Life is and it's only the bottom that's crowded, takes on a completely new persona, borrowed from a gilded scion now fallen on evil days. Accent, suit, meals and morals change. James's way up is the usual one for the low-born: bed, trickery and more bed. With a murder for fun.

However. It is simply not good enough to go on about Joe Lampton and Sillitoe's Arthur Seaton and try to suggest that James Brewster is the latest version; not so — for what marks these earlier British films is a unified morality, a genuine social dynamic, a valid social critique of what was going on around them.

Lindsay Anderson, Karel Reisz, Jack Clayton and Walter Lassally had something to say about postwar Britain; their statements found relevance in a humanist ethic that was strong and appealing. Those long, gloomy shots of the Manchester Ship Canal in *A Taste of Honey*, the choking haze over Bradford in *Room At The Top* — these were the statements. In a way, these films said most when the actors were off the screen.

Nothing but the Best is not representative of any trend in British films, despite its surface similarity to the films already mentioned. Its burden is mean and thoroughly nasty — social savagery of the most primitive kind coupled with an attempt at gaiety that reaches a new low in desperation. A measure of the fall from grace is to compare Cliff's social attitudes in "Look Back in Anger" with those expressed by James Brewster. Alan Bates played both parts.

Clive Donner has made a silly, dangerous film; it is to be hoped that both he and Alan Bates will not make a practice of selling their filmrights for a mess of footage.

P. D. MacFADDEN.

Woman of the Sands

Woman of the Sands (La Femme des Dunes). A film by Teshigahara, with Kyo Koshida as the naturalist and Gi Okada as the woman. Now playing at the Cinéma Festival.

One of the outstanding films of the year is currently playing in Montreal. It will certainly figure in the history of the Japanese cinema. Unlike some films from the East the mental attitudes do not seem in the least way unfamiliar.

There are only two major figures in the picture — an entomologist, self-preoccupied, and harassed by his responsibilities as a citizen and as a scientist, and the woman of the title who lives alone in a shack at the bottom of a pit dug in the dunes, completely dependent on the villagers for her survival. Neither actors are unfamiliar: she, we know from *Hiroshima, Mon Amour*, he from *The Ugly American*.

The story is concerned with his efforts to extricate himself from her dwelling, once the villagers have thrust him there, helpless, to help her in the dangerous stormy season. So much for the realistic level.

Allegorically, this film is as fruitful as Kafka. It is rich, though not self-conscious, with symbolism. Some of the themes explored are the individual's relation to the land, to his fellow men; egoism and human interdependence; the question of whether man exists to work or works to exist.

Throughout its entirety, the viewer is aware of the confident, adroit hand of the director. He exploits, without forcing, the full potential of his cast. Though the resolution is multi-lateral, the response of the audience is unquestioning.

One of the most impressive features of this movie is the photography. The cameraman has a sure touch for the evocative, though the setting in itself is dramatic. His instrument almost seems to be engaged in a dialogue with itself. The music is also used tastefully, to the most powerful effect.

Ann Ruebottom.

Grenfell's WASP-ish Humour

Whatever one's aesthetic opinion of Montreal's newest and shiniest auditorium, the Grande Salle is obviously equipped with a built-in disadvantage for those shows with a limited audience appeal — its size. What would seem like a fair-sized house in any average movie theatre shrinks to stagefrightening smallness, plunked down in the plush interior of Place des Arts.

It's a pity it's not possible to diminish those grand dimensions for certain entertainers who come this way — those with insufficient attraction for Montreal audiences to draw large crowds of ticket-holders, but with sufficient skill to merit a performance undampened by empty seats in every row of the orchestra. Perhaps a partition of some sort?? Sliding steel panels to shut off the top two tiers of balcony seats??

Whatever scheme could be devised, it should have been put into effect last Sunday night. British comedienne Joyce Grenfell succeeded in breaking up an extremely thin and icy audience, and if the evening's programme of monologues and songs was slightly less delightful than the programme notes promised, it was not Miss Grenfell's fault.

As she remarked in one of her most universally amusing routines, a Cockney sketch called "Music Festival" (seen through the sharp English eyes of "Shirley's Girl Friend"), true professionals "can do it even when they're not in the mood"

But considering the size of the audience, and the consistently atrocious quality of the technical assistance provided by anonymous electricians, sound men, and stage hands resident at Place des Arts, small wonder

if the star was not in the mood to scintillate.

The audience, at the start of the show, was not in the mood to respond. They reacted almost against their will to Miss Grenfell's warmth, vivacity, and charm, and only her adept ad-libbing and expert sense of timing prevented that almost inevitable lag that occurs in all humorous revue material when the applause doesn't come where it should.

By intermission, the audience still may have been sitting on its hands, but, as Miss Grenfell pointed out in the same Cockney monologue, "Yer kin tell if they like it coz they breathes 'eavy", and they were.

Perhaps as a result of the special and somewhat strained circumstances under which she was playing, Joyce Grenfell presented her programme as if it were as series of parlour games to play at a cocktail party of which she was the energetic and domineering hostess.

She started off with an effective ice-breaker: "5 encores", explaining that "real singers" always practice their encores and hope for the best. Since Miss Grenfell does not consider herself a real singer, she took no chances and sang them first.

With disastrous consequences for any real singers who happened to be in the audience, and recognized themselves among these five wickedly amusing caricatures.

The simply-titled monologue "Speeches (3)" did in words what "5 encores" accomplished in song.

Miss Grenfell's wit is as devastating when applied in dialogue as in song, and she set out to prove that point by offering selections which naturally seemed to fall in matched pairs, one song, one monologue, in almost the same style.

She demonstrated her deft control of her audience's emotions in a sketch called "Telephone Call" which uses the device of a telephone conversation to describe the final parting between a girl tied to her deaf and crochety father, and her only suitor. The song "Three Brothers", also about a spinster, devoted to three brothers this time, created the same atmosphere of pathos.

Funniest of all perhaps was the finale, one of a pair of skits about Nursery School, "Going Hometime". Miss Grenfell's wild portrayal of a harried but never-quite-out-of-control nursery school teacher had vividly real but invisible toddlers raising hell all over the stage at once.

Joyce Grenfell's brand of humour is peculiarly British, but alas it is not Britishly peculiar à la mode of Beyond the Fringe or the Establishment. As a consequence, it sometimes seems dated, and, if not stuffy, at least directed at only a select group of British bores and boors. For those who have never attended a Ladies Knitting Bazaar somewhere in South Worthing, some of Miss Grenfell's remarks may seem slightly obscure.

APB.



Electronovision Hamlet Loses in Translation

What has been suggested as the "miracle" of Electronovision has proven, at least as far as the Burton-Gielgud-Shakespeare Hamlet is concerned, an unfortunate experience. It is a "nunce" medium — not a play and not a film. Most of the fervour and imagination of the live performance have been lost on a black and not very white screen which is poorly focussed as often as not.

The freedom of the spectator of theatre has also been usurped — i.e., one cannot participate in terms of the usually "living" drama or feel its immediacy. Our eyes are fixed for us.

This being the case, we would hope the camera's eye, through which we must see, to be creative and emotionally expressive within its own medium. But it is not.

There is no unique imagination behind the film recording, and as a result there is no sympathy for the audience which must attempt to create the fantasy of theatre when, in fact, this can never really be done.

Oh yes, I've been told that the performance itself, on stage, was close to being excellent. I think it might have been, at that.

B.N.

RICHTER RECITAL

Even the scarlet-coated officers of the Royal 22nd Regiment clapped hard at the second piano recital of Sviatoslav Richter, heard last night at Place des Arts. A guard of honour, standing rigidly at attention in their best array, was the most the regiment could do to show its glory; inside, Richter outdid them all with a superb display of technique and colouring.

Works by Russian and French composers made up the program, and, as on previous occasions — the most recent being last Monday evening — Richter showed his judgement in choosing to get away from time-honoured program formulas.

He chose as well to play pieces that made a considerable stir in their day; the second sonata of Scriabin, one of a series that increased in harmonic complexity and passion, a newly-printed sonata by Prokofiev, the "Suite Bergamesque" of Debussy, and the "Miroirs" of Ravel.

The piece by Prokofiev was the most interesting because although it dates from his student days it reveals the lyrical nature and climatic power of writing that are hallmarks of the later compositions. Richter

approached it with a sense of concentration that seemed almost like nonchalance; he pulled the bench into place in one moment and was playing in the next.

More "bravos" were then heard than is normal for a whole performance in Montreal, but Richter set a precedent in causing enthusiasm to mount and mount until the applause reached an almost continental level.

The Scriabin was a well-chosen piece to follow, for it featured the same upward runs and complex rhythms. Set beside this style of composing the Impressionistic compositions that followed revealed their special strengths and charms in a way they could not have done, if sandwiched in with a lot of Romantic works.

The "Clair de Lune" in the Suite Bergamesque was clear and clean, and the classical pattern came hearteningly hearteningly through. Ravel's "Miroirs" were played in the same manner and their interior unity was so complete, despite their short phrases, that they provoked an inward wail when there was nothing more to be said.

Stephen Van Beek.
FRIDAY, SEPTEMBER 25, 1964

Jazz and Mr. Charlie

The American Negro's fight for civil rights has been accompanied by a growing pride in his culture and heritage. Jazz is part of that heritage and a new-found pride in jazz is becoming apparent.

It can be seen, for example in the works of two young "spokesmen" for the Negro, Leroi Jones and James Baldwin. From his earliest novels onwards, Baldwin's works have been full of references to jazz and the blues. Jones was recently "discovered" by the New York critics when his play Dutchman opened off-Broadway, but he has long been known to jazz fans as a controversial music critic and a champion of the "New Thing".

Anybody Interested in jazz should be over-joyed that at least one segment of American society is taking pride in the only art form native to this continent. Unfortunately, however, this pride is being accompanied by the spectre of "Crow Jim": the idea that Caucasians can not be true jazz musicians. Just as Jim Crow has its stereotype Negro, Crow Jim has its stereotype White. He is Whitey or The Man or Ofay or Mr. Charley, and the only music he can produce is pallid and gutless.

The idea is not a new one. European critics have long differentiated between "White Jazz" and "Negro Jazz". A recent article in Downbeat magazine stated that the fine singer Mark Murphy could not find work in Paris because the French are not interested in white jazz singers. The English journal, Jazzbeat tells how one title has been deleted from a French reissue of a McKinney's Cotton Pickers L.P. "because of the presence of a white vocalist."

As long as this foolishness stayed on the other side of the Atlantic it never really mattered. It was easy to laugh at such ideas when they were separated from us by an ocean, but Crow Jim has now become a factor in the lives of many musicians, especially white musicians who find themselves being put down because of the colour of their skin.

Many of the same people who could scream "Uncle Tom" if one were to suggest that all Negroes "got rhythm in their bones", do not hesitate to claim that Whites can not play jazz, and many jazz fans who consider themselves unprejudiced, say that they can listen to a record and tell if a Negro or a White is playing.

A few years ago when Roy Eldridge said that he could distinguish Negro musicians from White by listening to them, Lenard Feather gave him a blind-fold test. He wasn't even right the 50% of the time that the law of averages allows him.

It is ridiculous to say that Whites can't play the blues or that Ofays don't swing. If Whites can't play the blues, what were Jack Teagarden and Pee Wee Russell playing all those years? And if Ofays can't swing why does Woody Herman's all-white band swing like mad?

There are many white musicians who have been involved with jazz all their lives and it is stupid to disregard their efforts because of their pigmentation. I am speaking of men like Pepper Adams, Red Mitchell, Pee Wee Russell, Jim Hall, Al Cohen, Zoot Sims, Bill Evans, Steve Swallow — the list is endless. These men can not be dismissed simply because they're white. Like most Negro jazzmen they are dedicated to their music and like most Negro jazzmen they've paid their dues.

— J.A.M.

CRITICIZE, CRITICIZE!

If you have well-developed critical faculties and/or a talent for expressing your opinion in print, there is a place for you on the pages of Panorama. If you, too, have a burning desire to make public your views on any of the numerous entertainments offered up to Montreal audiences, be it film, play, art exhibit, concert, hootenanny or happening, by all means apply. Submit your name, phone number, and field of special interest, verbally or in writing, to the McGill Daily offices in the Union basement. Discriminating typists are also in demand.

'Grand Guignol' Is Not

Orpheum — "Un spectacle de choc et d'horreur" directed by Guy Hoffmann, supervised by Charles Donnon and with the following cast: Janine Fluet, Arlette Sanders, Isabelle Jan, Ronald France, Jacques Zouvi and Jacques Lorrain.

The original "Grand Guignol de Paris" has built a reputation on shock and horror but its trans-Atlantic voyage has watered down most of it to an anaemic variety of embarrassment and occasional flashes of French farce.

Something of a post-adolescent "Punch and Judy Show", it consists of "Ah! Les Belles Bacchantes", a film with the originator of the rollicking revue, "Plume de ma Tante", Robert Dhery, aided by the 100 most beautiful women of Paris; "La Violeuse" (the female rapist) a two-act drama (sic) about sadistic goings-on in a lawless Texas town; and "L'Ecole du Strip-Tease"; a one-act comedy in which everybody but the post-man winds up sooner or later by taking off their clothes. Not much food for shock or horror there.

A live scalping and the roasting of a woman's feet all accompanied by the appropriate smells and high-frequency screams, the two scenes design-

ed to produce the maximum of spine-tingling, produced nothing more than a ripple of uneasy laughter in the audience.

But then this is probably a reaction characteristic of our times. A public which has witnessed two wholesale slaughterhouses in less than fifty years, either personally or through some celluloid medium, is not going to get too concerned about a few stray calves.

ROB KELDER.

Danse Contemporaine

Theatre de la Place Ville Marie, Choreography Biroute Nagys and Hugo Romero.

In reassessing the merits of a programme such as Danse Contemporaine, it is first necessary to define on what basis one is to judge the performance. Certainly a modern dance medium was expected. But the first few selections, namely "Jeu Dans L'Espace", "Fascination" and "Divertissements", could not be judged as very good under this category. Each one was an expression to music but not in any true modern dance form.

"Jeu Dans L'Espace" consisted of a series of quick jumping steps to music. The choreography was repetitious and the entire selection generally monotonous. The dance "Divertissements" was just that. This piece was the most showy in the recital. Everything was thrown in, including talking, singing (actually chanting) cha-cha music, somersaults, and one girl who swung an illuminated wire around to music supposedly depicting "La Vérité". The point

of this representation completely missed the reviewer.

The choreography in both "Images d'un homme" and "Les ombres" was very effective. Set to Japanese Music by Shiko Oishi, "Images d'un homme" was one of several dances in the programme which allowed Hugo Romero to show off his excellent form and flair for dramatic intensity.

The final selection in the programme "Un Document" excellently portrayed the worry and fear felt by a mother when her son goes off to war, with Biroute Nagys in the role of mother giving it a truly profound interpretation.

She is certainly an expressive dancer and a great actress. Her portrayal of grief was extremely moving and she held the audience spellbound. Hugo Romero fused his role as the son with vitality and strength. This ballet was a choreographic experience in modern dance.

Sharon Sutherland.

PANORAMA

Published every Friday by the McGill Daily at 690 Sherbrooke Street West. Panorama is a weekly review of entertainment in Montreal, incorporating both criticism and features.

PANORAMA EDITOR
Anne Beatis

patrick macfadden, martin malina, brian nevitt, tanya ballantyne, joe mediuck, sharon sutherland, rob kelder, ann ruebottom, stephen van beek, sue macphail, murray leiter, helen chitayat, georges monette and our boy barry all did various odd jobs. this is to announce a new panorama policy of equivalents — two walt disneys entitle you to one françois truffaut, or one-half of an antonioni, etc. all plums to be awarded at the editor's discretion.

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ACCIDENT WITNESSES

Would the 3 lady students who witnessed the CAR ACCIDENT involving a WHITE FALCON and a TRUCK at the McTavish St. entrance to Redpath Library at 10:30 am on Saturday, April 11, contact the Students' Union office at AV. 8-2244.

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Two Poems by Ursula Lingies

Harlem Te Deum

immanuel stiffen I
Licking at this kinky skull
Our scorched flesh burns heavy
Our time singed forever
And never
Until we do what we must.

Some say we get stronger
We know we get weaker
And blacker and sooner
Back to your white womb.

Our weak chant
Our meek cant,
Harlem is hot
Smell heaven in hell

Before synthetic gas
o god,
Before a stray steel fleck
my lord, a word of peace:

We never managed to kill a cop
Our heritage born to scream
o lord, when we meet
We're gonna kill a god.

Once a Roman Pagan

In the holy square
Of the purple gowned city
The huge gaping mouth of souls
Bellows out a million ills,
But heritage has weaned them
To call it adulation.

In unison from Caesar to son
The roar gives way to grace,
Choked in faith and dust they stand
Waiting for the perfumed curtain,
Mysterious and scarlet-dipped,
To atone their humble sins.

On the stage prepared as never before,
The entrance hushed more
Than the conscience of Brutus
Or even nobler Hamlet King,
Pope XYZ rolls out on scents
And raises a pudgy finger.

APOCALYPSE

"After the New Apocalypse, very few members were still in possession of their instruments. Hardly a musician could call a decent suit his own. Yet, by the early summer of 1945, strains of sweet music floated on the air again. While the town still reeked of smoke, charred buildings and the stench of corpses, the Philharmonic Orchestra bestowed the everlasting and imperishable joy which music never fails to give." (From "The Muses on the Banks of the Spree", a German tourist brochure)

It soothes the savage doubts.
One Bach outweighs ten Belsens.
If 200,000 people
Were remaindered at Hiroshima,
the sales of So-and-So's
New novel reached a higher figure
In as short a time.
So, imperishable paintings reappeared;
Texts were reprinted;
Public buildings reconstructed;
Human beings reproduced.

After the Newer Apocalypse,
very few members
Were still in possession
of their instruments
(Very few were still in possession
of their members),
And their suits were chiefly indecent.

Yet, while the town still reeked of smoke etc.,
The Philharmonic Trio bestowed etc.

A civilization vindicated,
A race with three legs still to stand on!
True, the violin was later silenced
by leukaemia,
And the pianoforte crumbled softly into dust.
But the flute was left. And one is enough.
All, in a sense, goes on. All is in order.

And the ten-tongued mammoth larks,
The forty-foot crickets and
the elephantine frogs
Decided that the little chap was harmless,
At least he made no noise, on the banks
of whatever river it used to be.
One day, a reed-warbler stepped
on him by accident.
However, all, in a sense, goes on.
Still the everlasting and imperishable joy
Which music never fails to give is being given.

(D.J. Enright is one of the British poets whose work appears in "The New Poetry", an anthology of modern British and American poetry. "The New Poetry" is published by Penguin Books Ltd.)

D.J. Enright

SUBMIT

so far, we can honestly say the response has been sufficiently under-whelming to allow for the Literary Section's continued interest in lyrics, epics, haiku, ordinary poems, scenarios, non-plays, "no" plays, two minute theatre of cruelty, or crudity; long stories, work-in-progress, a chapter from the great canadian novel, and hymns, bear it in mind.

Schoel Schuster

Thought

the thought I have of you,
your eyes feigning shyness
and the rest of your anatomy

warm and with a smile on it,
holds me about the waist
(: a belt to keep my pants up) &
brings this day alive.

Return : the Aftermath

When
it was time to
go
down
the
hill
(I was Jack & she was Jill))
We kissed
said good-bye
and walked together down.

CUS motions enunciated

The 28th Congress of the Canadian Union of Students met at York University in Toronto September 10 to 16. Jean-Pierre Mongeau, Bruce Cleven, Arthur Ross, and Saeed Mirza represented McGill.

In six days, the congress passed 98 resolutions. Here is a summary of the most important.

The CUS national executive will prepare an extensive brief on student means in Canada for submission to the Commission on the Financing of Higher Education (Bladen Commission) in January, 1965.

The Bladen Commission was established this year by the Canadian Universities Foundation to study all aspects of the financing of higher education in Canada. Its findings will be presented to the federal and provincial governments.

Carleton/Queen's

CUS will establish a student government research centre in Ottawa. A full-time research director will be hired to direct its operations. The centre will conduct research programmes and gather information in a wide variety of fields for the benefit of CUS member student governments. The services of the centre will be offered at a minimal cost.

Queen's/New Brunswick

A program of direct non-violent action against the racist

government of the Union of South Africa will be coordinated by the national secretariat. The plan includes a 24-hour picket of the South African embassy in Ottawa for one week and a continuing 12-hour picket thereafter. A boycott on South African imports is also planned in conjunction with the Canadian Labour Congress.

Toronto/York

CUS will advise all Canadian student housing services to list only those landlords who accept tenants regardless of race, creed, color or origin. The national executive will publish a clear

policy statement on off-campus housing. Local CUS committees will urge administrations operating housing services to list only non-discriminatory accommodation.

York/University of British Columbia

The national secretariat will urge Ottawa, the Quebec government and the Montreal municipal government to consider establishing a bilingual university on the site of the 1967 World Exhibition in Montreal. The university would reflect the cultural duality of Canada.

University of British Columbia/Alberta (Edmonton)

The University of Guelph is to undertake a nation-wide survey on student accommodation in Canada. A report will be presented to the 29th CUS congress.

Guelph/New Brunswick

Classified

These ads may be placed in our advertising office (Union, main floor), 10 a.m. to 4 p.m. Ads received by noon appear the following day. Rates: 3 insertions, \$1.50 maximum 20 words.

Don't forget CORONET your photographer

RIDES

TO MOSPORT, Sept. 25. Will share expenses. Howard Powles, 844-0417.

RIDERS wanted, New York, Friday, September 25, 2 p.m. Call B. Sonntag, 849-5522, Fri. 10:30-11:30.

LOST

PLEASE RETURN RED WALLET taken from Room 60, Peterson Hall a.m. 23, to New Wing of R.V.C. PAPERS PERSONALLY VALUABLE.

BRIEFCASE, brown, leather, double-handled. Initials JCR. Arts Building Basement, Sept. 23. REWARD. JC 667-0194 after 6:30 p.m.

PRESCRIPTION SUNGLASSES, brown metal frame and case; vicinity of Arts or Biology Bldg. Call Thea 844-0401.

TO LET

MALE STUDENT has furnished Apartment with an EXTRA ROOM. Wanting to share apartment with fellow student. Phone 733-5766 evenings.

2½-ROOM APT. vicinity McGill. Sublet October-April. Reduced \$60, furnished if desired. Mrs. Still, UN 6-1011, Loc. 20 or 482-1139 evenings.

LARGE ROOMS, sinks, hot water, new furniture, cooking, telephone, coloured bath, shower, frigidaire. Quiet St. Famille St. \$9-\$10. PH. 271-5110.

PALATIAL STUDENT APARTMENT, has extra private room with balcony, wardrobe, built-in bookshelves. Modern kitchen, bath shower, etc. \$38. 849-2656, evenings.

FREE BOARD, ROOM for Girl, Light Housework and Looking After School Girl (10). Certain Nights Off. 272-3538, after 6, RE 7-5450.

PLEASANT FAMILY in SNOWDON seeks boarder; male or female; good bus connections; reasonable. Call Mrs. Ungar, 731-1471.

TYPING OFFERED

STUDENTS' MANUSCRIPTS, Essays, Theses, Lecture Notes TYPED. Phone: 489-4522.

MISCELLANEOUS

JIVEST, coolest beat on Campus is the casual BEAT-DANCE BAND. Ask Ray about this group. 722-5616.

STUDENTS NEEDED to do EXECUTIVE WORK on PRE-MED SOCIETY's wide program. Don't be shy, call MARTY, RE. 3-1979.

PIANO LESSONS in JAZZ, POPULAR (Rock and Roll, etc.) Music. For information, call Ken Gross, 849-7498, \$4 per hour.

MOO-OPEN MEETING. Monday, September 28, 7:30 p.m. In the UNION. All Welcome. Refreshments.

BUDDY KAYE Orchestra Reg'd, Orchestra of All Sizes, Music for All Occasions. Telephone 748-8370 or 744-2042.

PGSS CAR RALLY, Sunday, Oct. 4, 9 a.m. to Mont St. Hilaire. For Registration or Information call RA, 8-7943 or DO, 5-0596.

ALL GRAD STUDENTS interested in playing IN-TRAMURAL FOOTBALL, contact J. A. Mackinnon at VI. 4-6302, between 6-7 p.m. before Friday 5 p.m.

NEED MONEY? Have an extra Film Society ticket (International Series) for Fridays 9 p.m. Call Earl HU, 2-7157. Will pay \$2.50 plus.

ALL AFRICAN STUDENTS will meet on Saturday, September 26, 9 p.m. in the Students' Union. ELECTIONS and URGENT MATTERS.

MCGILL ANNUAL Invites Workers to help produce OLD MCGILL '65. Previous Experience Necessary. Union Basement 1-2 p.m.

FOR SALE

MEN'S BROWN SUEDE JACKET; NEVER WORN. Size 40. Call 721-3209 after 6 p.m.

TWO ENGLISH TWEED SKIRTS, hand made, brand new. Reason for selling: BAD FIT. Size 12. Call Mrs. Nettler, 845-7839.

BOOKS: English 100, French 120, History 100, Economics 100, Mathematics 111. Phone Denise 733-9402.

KEEP the AD on LAST PAGE for your
MCGILL STUDENT GROUP ACCIDENT and SICKNESS PLAN:
ENROLL
TO-DAY!



HUGHES-OWENS

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8500 DECARIE Boulevard — MONTREAL 9
TELEPHONE 731-2571

STUDENTS SPECIAL DISCOUNT

The following is a list of standard items required by student engineers showing comparative prices.

	Number	List Price	Students' Price
DRAWING SETS	1170	26.35	21.08
	937	45.98	36.75
	1070C	37.60	30.08
	1080	31.70	17.50
	1086	36.00	28.80
	1226A	17.50	14.00
	1081	18.90	10.25
	1090	18.25	14.60
	1091	24.95	19.96
T. SQUARES	2087 - 30"	5.65	4.52
	36"	7.35	5.88
	42"	9.00	7.20
	2088 - 42"	18.40	14.72
	2090 - 30"	3.50	2.80
	36"	4.40	3.52
	42"	4.90	3.92
SET SQUARES	2021 - 6"	1.30	1.04
	8"	1.65	1.32
	10"	2.25	1.80
	12"	3.25	2.60
	2022 - 6"	1.65	1.32
	8"	2.25	1.80
	10"	3.25	2.60
	12"	4.50	3.60
SCALES — Arch.	1656 - 01-12"	5.45	4.36
	Arch. — 03-12"	3.45	2.76
	Arch. — 01-12"	4.20	3.36
	Eng. — 01-12"	3.65	2.92
	Mech. — 04-12"	1.00	.80
CURVES	2152 - 6"	.90	.72
	13	1.55	1.24
	18	1.60	1.28
	19	2.10	1.68
PENCILS — Locktite	3183	.85	.68
DRAFT TAPE — 1" x 10 yd.	2742 - 02	.55	.50
ERASERS — Large	3332	.20	.16
LEDGER PAPER — 12 sheets, 11 x 17"		.30	.24
PENCIL SHARPENER	3289 - 00	3.95	3.16
PEN HOLDER	3377 - 02	.15	.12
PENS — Speedball		.21	.17
	Polygraph	4.50	3.60
INK — Higgins ¼ oz.	2721 - 01	.65	.52
OPALINE CLEANING PADS	3347	.80	.64
TRACING CLOTH SHEETS	4 shts. 134 - 12 x 18		1.25
CROSS SECTION TRACING PADS	193 - 8½ x 11	3.65	2.92
TRACING PAPER SHEETS	50 191 - 18 x 24	7.00	5.60
SLIDE RULES — Universal	1771	10.00	8.00
	Versalog Comp.	1777	28.00
	5" Pocket	1762	5.00
	Beginners	1768	4.00
	Versatrig Comp.	1776	18.00
	Vectolog Comp.	1774	10.00

Be in
fashion
with
Tampax



Even when you're bathing, you'll feel you're so, so, so, so, so smart to use Tampax internal sanitary protection.

Everywhere you go, Tampax protects you. Protects you against embarrassment. Protects you against odor and telltale outlines. Protects you against doubts and insecurity.

With Tampax, you feel cool, clean, fresh. Grown up. Poised. Sure of yourself. Everything about Tampax is so dainty—particularly the silken-smooth applicator. It's not only the modern way, it's the nicer way. Why not use it this very month! Canadian Tampax Corporation Limited, Barrie, Ont.



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Scribblemania

Entries for the Intramural Touchfootball League continue to pour in at a rapid clip as the students of McGill strive desperately to thwart the imminent prediction of the Dynamic Duo. However, at this moment, several of the best aspirants for the title have not yet submitted their entries — they have a scant few hours to do so as registration ceases at 4:30 p.m. today. Perchance their fear of the King of Predicamenters is so ominous that they have failed to do so.

Among the entries so far received, the Untouchables representing those glorious Plumbers (see Scribe's Kidnapping in February of 1964) form a possible threat to the Scribe's Boys. The Mogols led by Gillman and Woods are strong in all departments and look like a sure bet to make the quarter finals at least. The Alphas powered by the speedster Schreiber coupled with another All-Scribe of years gone by, Harvey Friedman, should enable this entry to vye for the semi-finals.

Such teams as the Shysters, the Bankers, the Grads, and the Blanks (Doleman's entry) stand out among the missing on the registration list. Where are they?

Scribe vs Frosh

At the moment the Scribe and the Frosh are not getting along too well. Disappointed by their apathy to participate in the Freshman Football League, the Scribe has locked horns with them in a battle in which there can only be one survivor — the King himself. Nevertheless, merciful as he is, the almighty Scribe has presented them with one chance before he crus-

hes them. The Scribe needs six freshmen for this Wednesday (3:15-4:15 pm) League and twenty for his Thursday League. All those desiring to mollify the Scribe should register at the Gym (Office 1) as soon as possible as competition starts this coming Tuesday.

Incidentally, medicals for those desiring to participate on the Track and Field and Rugger Intercollegiate teams, MUST make an appointment with the Health Office immediately.

With kick-off time in the Intramural Touchfootball League only a few days away, The King of Predicamenters, Scribe 1, and his Queen of Crystal Balls, Sandy 1, have decided to make an attempt to submit predictions on almost every single game that will be played. Throwing caution to the wind and risking everything, on this season, the Dynamic Duo shall endeavour to better their prognosticating mark of last year. For most mortals this would be practically impossible and foolhardy, but for the amazing Duo, this will be just a mere challenge. Even now the mind of the Scribe abounds unceasingly with new predictions. For example, the Oracle will now declare that one of the Engineering teams, namely the Untouchables, will reach the quarter-finals and will provide several surprises this year in Intramural sports.

Remember, you have until 4:30 this afternoon to submit your entry for the League. Without added comments from various sources, the Scribe says: "It's better to play than to watch."

In the near future the McGill Daily Sports Dept, in co-operation with the University Athletics Dept., hopes to run a weekly, or perhaps bi-weekly series on the individual sports, both intra- and extra-mural, played at McGill. The purpose of this series will be to present each sport, e.g. football, rugby, etc., in as simple terms as possible to the uninitiated freshmen or foreign students, the purpose and rules of the game concerned. The games will be explained on a seasonal basis and any comments, especially from spokesmen of groups concerned, will be welcome, directed to the Athletics Dept. at the Gym, or to Dave McFarlane, Sports Editor.

The purpose of the series, of course, will be to encourage participation in the multitude of sports activities offered at McGill.

Football Indians off to battle; prospects bright for opener

by JOHN SKINNER

The Indians, McGill's Junior Varsity football team, under the capable coaching of Ken Bellemare, John Roberts and Ken Bennett, are sharpening their tomahawks for their first clash here tomorrow afternoon against the University of Montreal Carabins.

An impressive line-up includes quarterbacks Robin McNeill from Windsor, Ontario, Skip Kerner and flanker Roger Thivierge. Kerner is playing his third year with the team. Providing beef up front are linemen Peter White, a product of St. Francis Xavier, Bob Fumerton and Doug McDougall, all fresh from a tryout with the Redmen.

Returning from last year's Junior Varsity team, and adding depth and experience, are Dave Slapack and Dennis Gorman. Some of the new blood that rates a second glance are Chris Skouzna, flanker Mike Weiner, corner linebacker Peter Hutchins and guards Norm Woods and Alex Ignietow.

The team plays this year in a

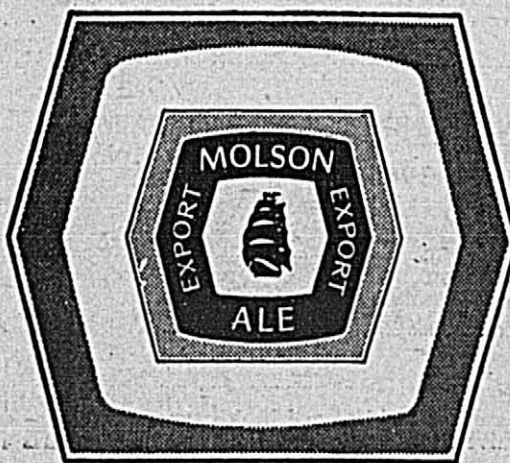
city league with U. of M. and CMR. Also scheduled are games with teams of the Ottawa-St. Lawrence Conference including Ottawa St. Pats, Bishop's and RMC. Five of the Indians' eight games are at home in McGill stadium.

The coaching staff predicts an excellent season, starting tomorrow. Incidentally, their opponents this weekend are coached by former Alouettes Mike Kovacs and Dave King. McGill coach Bellemare outlined his chances by saying "We'll need some polish but I think we'll hold our own."

A well balanced passing and ground attack, along with a steadily improving defence make this year's team for Saturday's match. That's 2 pm at the stadium.

MOLSON EXPORT

CANADA'S LARGEST SELLING ALE

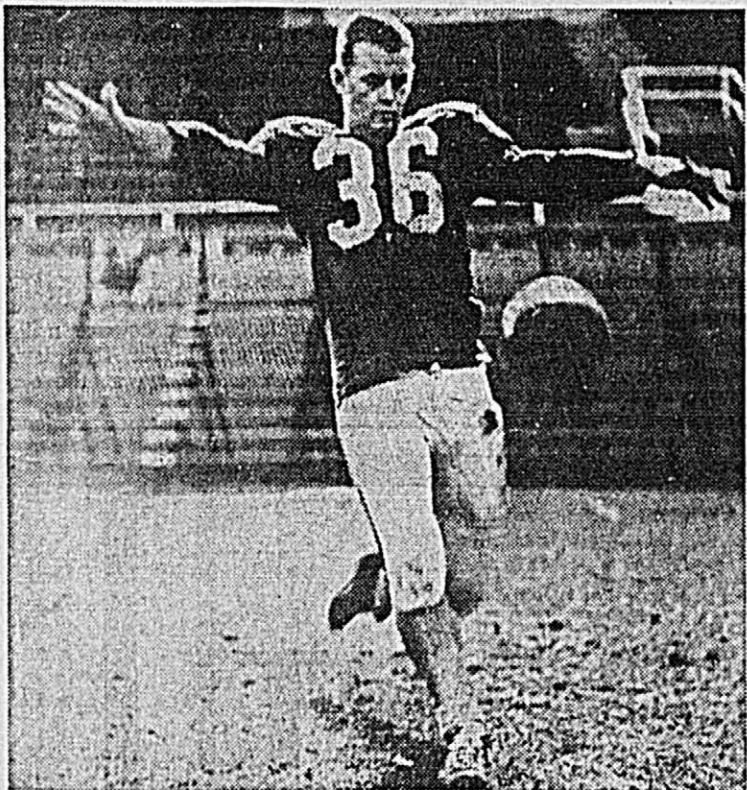


The
BIG ALE
in the big land



FROM MOLSON - BREWERS SINCE 1786

Football fever begins



The past week has seen the Redmen practicing diligently every evening at Molson Stadium in preparation for their league opener next Saturday afternoon against the University of Toronto. In the top photo, starting quarterback Glen St. John is seen going through ball-handling drills with newcomer fullback Barry Thompson. Below, corner line-backer and one of the team's punters, Ron Barrie, puts his toe into another one. Barrie punted well against the University of Ottawa, averaging 37 yards per kick.

How to make Canada...

(Cont'd from Editorial page)

division of powers and responsibilities therein made still is the best and most effective way to meet the needs to today's vastly changed conditions and national priorities.

The second step, equally im-

Medicals

All players on the Track, Rugger, Soccer and Swimming teams must report to the Health Service today before 1 pm for their medical appointments.

Soccer practice

Soccer practice today at 6:30 pm on the Upper Field.

portant, which we must take in order to make this country work better is joint economic planning, both regionally and on a country-wide basis. Economic planning, which I am convinced is the answer to most of Canada's economic problems, necessarily implies the participation of both federal and provincial governments in the planning process. Here also, we must sit down together and work out generally agreed economic priorities. We must agree that there exists an identifiable general interest for all Canadians that is greater than the mere sum of all our particular, local or regional interests.

Mutual goodwill, open minds, continuous consultation and joint economic planning — that is my definition of co-operative Canadian federalism, and that is how I would like to see us make this country great.

ENROLL TO-DAY

MCGILL STUDENT GROUP MAJOR MEDICAL ACCIDENT AND SICKNESS PLAN

- Evidence of insurability not required
- 12 Months coverage: from Oct. 1st 1964, to Sept. 30th 1965
- Dependents can now be covered
- Coverage is world-wide
- Choice of 3 plans

COVERAGE

All McGill students participating in this GROUP PLAN will receive 24-hour-a-day accident and sickness coverage all year around, including Summer vacation. The plan covers all types of accidents and sicknesses, including pre-existing ailments (which are normally excluded from policies of this type) and participation in the intramural and recreational sports sponsored by the University.

MAJOR MEDICAL: Plan A, B, C

The Major Medical Plan provides for payment of 80% of hospital, surgical, medical, diagnostic and other medical expenses up to a maximum of \$1,000 per illness. There shall be no deductible in the case of accident and a \$10.00 deductible in the case of each sickness.

PLAN A:

Expenses Covered

- board and room and routine nursing service for confinement in a hospital over and above those charges covered by the McGill Health Service and the Provincial Hospital Plans up to a daily maximum of \$5.00;
- anaesthetics and the administration thereof;
- fees of legally qualified physicians and surgeons for medical care, treatment and surgical operations;
- fees of graduate registered nurses (R.N.) for private duty nursing services and fees for treatment by licensed physiotherapists other than a nurse or physiotherapist who ordinarily resides in the same household with the employee or the employee's spouse;
- fees for X-ray examinations (other than dental), microscopic and laboratory tests and other diagnostic services;
- fees for X-ray and radioactive therapy;
- charges for necessary transportation of the individual by professional ambulance not owned by the hospital;
- medical supplies prescribed by a legally qualified physician or surgeon, as follows:
 - drugs and medicines which require written prescription of a physician and which must be dispensed by a licensed pharmacist or physician;
 - blood and other fluids to be injected into the circulatory system;
 - artificial limbs and eyes;
 - casts, splints, trusses, braces, crutches and surgical dressings;
 - rental of hospital-type equipment including wheel chair, hospital bed, iron lung and other mechanical equipment for the treatment of respiratory paralysis and equipment for the administration of oxygen.

PLAN B: same as Plan A, except daily hospital board and room increased to \$20.

PLAN C: same as Plan A, except daily hospital board and room increased to \$35.

Expenses Not Covered

The following "excluded charges" are specifically excluded from coverage: Sickness due to pregnancy, childbirth or miscarriage; Intentionally self-inflicted injury; while in or on or in consequence of having been in or on any vehicle or

device for aerial navigation except while riding as a fare-paying passenger in a licensed passenger airplane provided and operated by an incorporated passenger carrier for the regular transportation of passengers; confinement or treatment for any mental disease or deficiencies or psychotic or psychoneurotic disorders or reactions, or any other disturbances in mental health including anxiety or tension states, "nervous breakdown" or functional nervous disease; dental services and supplies unless necessary for the repair or alleviation of damage to natural teeth resulting from an accident occurring while insured and unless incurred within 90 days of such accident; cosmetic surgery except surgery performed within 90 days as the result of an accident, war or any act of war or injury sustained or sickness contracted by the Insured Person while in the military, naval or air force service of any country (any premium paid to the Company for any period not covered by this Policy while the Insured Person is in such service will be returned prorata); eye refractions, or the purchase of hearing aid or eye-glasses or the fitting thereof; expenses insured or insurable under any provincial law, or any other plans that are maintained by the Policyholder in conjunction with this Policy; injuries sustained in the play or practice of inter-collegiate football or hockey as defined by the Policyholder or any other amateur sports of any kind not sponsored by McGill University; injuries sustained in the play or practice of professional sports of any kind; any illness which entitles the Insured Person to benefits under Workmen's Compensation or similar legislation; confinement to any hospital or similar institution operated by the Federal Government or Provincial Government, a government agency, a university or municipality, if such confinement, in the absence of insurance, is legally without cost to the Insured Person; confinement or treatment covered by the McGill Health Service.

COST AND CHOICE OF PLAN

Cost varies according to plan chosen as per enrolment card below. You may choose any of the 3 plans. However, we recommend Plan A to Quebecers. Plan B to Canadian non-Quebecers, Plan C to Foreign Students. All three plans are identical except for room and board. Hospitals here, actually charge \$5 daily to Quebecers, and \$35 daily to others. Canadian non-Quebecers receive from their provinces \$15 daily for room and board, which, added to Plan B at \$20 daily, will pay the semi-private room and board in full.

POLICY AND DATE IN FORCE

Each student participating in the plan will be issued a certificate of insurance and a master policy will be held by the Students' Society of McGill University.

Your coverage will become effective on the day your application and premium is received at the office of Canadian Premier Life, or on October 1st, 1964, whichever is the latter, provided you are attending classes on such date.

ENROLMENT INSTRUCTIONS

Those who have carried the twelve month plan for the past year must complete a new enrolment card to renew their coverage for a further twelve month term.

• Complete, sign, and mail the enrolment card with your cheque or money order to Canadian Premier Life, 1916 Dorchester West, Montreal.

STUDENT INSURANCE ENROLMENT CARD

1964-65

Student: Date:
(PLEASE PRINT)

Address: Course:

City: Phone No.

I have read the details concerning the student accident and health expenses reimbursement plan now being offered to students of McGill University.

I wish to purchase the plan indicated below. Enclosed is my cheque or money order.

Please check plan desired	Single	☐ PLAN A (\$15.00)	☐ PLAN B (\$22.00)	☐ PLAN C (\$30.00)
	Married	☐ PLAN A (\$30.00)	☐ PLAN B (\$44.00)	☐ PLAN C (\$60.00)

Signed:
(STUDENT, PARENT OR GUARDIAN)